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The article entitled Latin versus the Classics, the conclusion of which appears in the present issue of The Classical Weekly, contains the following query: "Why not take both Greek and Latin literatures, so far as we want them, in translation?"

This proposal has by no means the grace of novelty. A generation ago Mr. Philip Gilbert Hammerton wrote to the principal of a French college in this vein. Hammerton believed in exalting Latin at the expense of Greek. He held likewise that Latin should be taught by the natural method! But this is a digression. To return to the question there are, I dare say, few thoroughgoing partisans of the study of the Classics who have not been interrogated thus more than once in the past decade. Perchance in a faculty debate the question came as a stone hurled by some Polyphemus of the Practicalities at the cowering crew of Greeks. Anon it was some sceptic parent or recalcitrant student who sped the winged word. Seldom to my knowledge has the interrogator been "one of us".

The answer to the question must always be the same—because neither Greek literature nor Latin literature can be "taken" with effective results in any such dosage as the writer prescribes. Carpers should take to heart the example of Thomas Huxley, who found it necessary to learn Greek *in senectute* after the Catonian fashion in order to interpret to his own satisfaction a passage in Aristotle's History of Animals. Apparently Huxley's literary taste relished Greek at second-hand as little as his scientific spirit approved of it. At all events he utilized his new accomplishment in reading Homer through in the original. True appreciation of Greek literature—for Greek is the offensive eye that is to be plucked out—cannot be cultivated by persons ignorant of the Greek alphabet by dint of reading in translation "more of the masterpieces . . . than does the average classical Sophomore who has struggled through a small quantity of them in the original texts". It is not so exclusively a matter of progress in extent, of quantity, as the writer seems to imply. Knowledge of literature comes after total immersion in the Pierian Spring rather than from skipping from rock to rock and occasionally wetting one's feet. Our fathers read, comparatively speaking, few

books, but these were mostly worth while. The masterpieces were perused again and again. Their contents the "Gentle Reader" grappled to him. I fancy that in aptness in literary allusion, in facility and discrimination in expression, in all the perquisites that go with a knowledge of literature the *veteres* would not suffer greatly by comparison with the present *saeculum* of bookish folk whose reading covers a vastly wider range than was the case fifty years ago. In reading, concentration, not peregrination, aids acquisition.

Therefore, there is something to be said for the insight into Greek dramatics possessed by the undergraduate who has labored through two tragedies, and perhaps a comedy, in the original. People who know their Sophocles and their Euripides and their Aristophanes in the finished versions of Sir Richard Jebb, of Mr. Way, and of Mr. Rogers are placed under an everlasting disadvantage. They have perforce to pin their faith to what another has read out of the author. They must have recourse to a middle-mind. Competent though the mediating intelligence may be, in the process of transmission much is lost which direct contact between the mind of the reader and the mind of the author can secure, when, in other words, the reader interprets the author in terms of his own world.

Certainly the student is often aware of the fact that there is much in the original which he cannot reproduce, nay, can but dimly realize. The more mature he is the readier he will be to confess his impotency. But this very consciousness makes for comprehension of the essence of the original and hence marks a step toward appreciation of that which is unique in the way a Greek man thought and bodied forth his thought. This consciousness the reader of translations can never attain unto. Unless he is reading the version of a frank translator, he will be quite innocent of the fact that he is, as it were, examining the photograph of a great painting. In his copy objects and persons, i. e. externalities, are faithfully reproduced. Nuance and perspective are imperfectly reproduced.

But in time the writer himself seems to recant his doctrine. We need not search for a more effective plea for the study of Greek than that which was framed—we hope not inadvertently—by the two sentences quoted below (*italics and parenthe-*

sis are mine): "Certainly no other performance (than translation) can so make the student 'weigh every word' and while dealing with great men's ideas feel every detail of the expression". This is an admirable statement of the value that lies in intensive study of Greek literature in the original. Again: "The constant recasting of the thought . . . the observation of what is idiomatic and peculiar as distinguished from what is universal . . . make him alive to qualities of sense and form of which otherwise he could have been but vaguely conscious". That is to say, these processes aforesaid reveal to the student precisely the concepts that go to form literary judgment.

I for one am truly thankful thus to see that smoke jinn of delusion which was released at the outset imprisoned again—accidentally or otherwise—in the bottle of common sense. Skimming Greek authors in translation can never take the place of the less expeditious but more gainful process of thumbing a few masterpieces in the original. To be sure, courses in the History of Greek Literature for which a knowledge of the Greek language is not a prerequisite are not unknown nowadays in institutions of learning. But as a matter of fact these courses have been called into being by a certain lamentable tendency in higher education that is now pedagogical history. They are confessions of weakness, bids for student elections, mere sops to Cerberi. They may work positive harm unless it be clearly understood that such work can be legitimately indulged in only as a partial succedaneum, not as an equivalent in which students who have no souls above coupling-pins or mortuary statistics may flatter themselves that they are mastering Greek literature as a parergon. In fine, let us not deceive ourselves or John Doe either into supposing that if a divorce occurs in the House of Classics, Greek can keep up appearances on any such alimony as Dr. Ball fixes.

PRINCETON UNIVERSITY

DUANE REED STUART

LATIN VERSUS THE CLASSICS

(Concluded)

Exercise in translation from any language, naturally, has more or less of the same utility. It is a pedagogical commonplace. Certainly no other performance can so make the student "weigh every word" and while dealing with great men's ideas feel every detail of the expression. The constant recasting of the thought, the discrimination of synonyms, the observation of what is idiomatic and peculiar as distinguished from what is universal in modes of speech, make him alive to qualities of sense and form of which otherwise he could have been but vaguely conscious.

Little need be said of the claim that secondary-school pupils at any rate could get all necessary

linguistic drill from the analysis of literature in their mother tongue. Even if it were true it would be open to at least one grave objection. When the masterpieces of English literature are made a *corpus vile* for linguistic dissection, they may come in for a share of the dislike that occasionally falls to the dead languages. Now it does not matter supremely if an occasional pupil go through life with the impression that Caesar's Gallic War is a book chiefly intended to serve for a tiresome grammatical drill, or that an ode of Horace is a Chinese puzzle. This is regrettable and unnecessary, but in life as a whole it is not so large an affair. But if he were to get this sort of notion about things written in his native tongue, he might spoil his capacity for a love of letters forever. Vivisection in language may be as reprehensible as any other kind.

And the recasting of the thought in translation is much more radical in the case of the Latin than in that of any of the usual modern languages. A vigorous French advocate of 'modern' education urges that these should supplant the Latin in school because, being more like the pupils' vernacular, they are easier. "Easily," he says, "one passes from the French to the English, the German, the Italian. One can almost lay the translation like a tracing over the text". That of course is just why they will not do for the student what the Latin does. Nor will the Greek, which from its loose sequence of clauses so much more resembles the modern languages. The fairly complete inflection of the Latin, its substantial freedom at the same time from such redundancies of inflection as the Greek middle voice and dual number—logical superfluities, however convenient to literary art—and the periodic sentence-structure which makes the reader keep the clues of relation precisely in mind to the end, all give the Latin a particular availability for its educational function. The limitations of the language, its inadequacy for technical expression, were lamented by Romans themselves; the physician Celsus, for instance, speaks of the superiority of the Greek vocabulary for the uses of his science; but for us this relative poverty of the Latin is only another point in its favor. The simple physical fact that the Latin lexicon is a smaller volume than the Greek means that there are not in it so many mere words to memorize, special words, duplicate or synonymous words too, which in Greek the different dialects so copiously supplied. In a living language these multiplicities are sources of power, but in one which serves for formal types they become distracting *impedimenta*. It is one thing joyfully to master the idioms of a living speech in using it among those who use it, and quite another to find the same species of peculiarities as petrified distortions in a language half the value of which is

that it is monumental. And when ardent Grecians urge the superiority of Greek over Latin in the quality of precision, we must distinguish clearly between that flexibility and resource in the one language which facilitated subtle discriminations of meaning, and the formal exactness which characterizes the other.

Yet in many respects, evidently, the student who learns both Latin and Greek is getting the same kind of training from both of them. The whole question of their use must be considered in view of all the kinds of grist the educational mill has to grind. Since the time that the Classics can rightfully command is admittedly not what they once had, it seems necessary to choose between less efficient but nevertheless excessive teaching of two classic languages and adequate work with one. When we ask what is enough of the classical element in the total of an education, we have to confront the principle of diminishing returns. A fair investment of time and trouble in classical studies yields, for most students, a larger educational return than anything else in its way, but if the expenditure be carried beyond a certain point—practically, from one dead language over to two—the investment is likely to cost more than it yields. Enough is more than as good as a feast.

I do not wish to seem to emphasize too much the 'dry' grammatical element in linguistic study. But the reaction from the predominantly grammatical teaching of a generation or two ago toward teaching the Classics as "literature", useful as it has been, could only temporarily obscure what is after all the student's chief literary gain from them. There is a great difference between grammar as an aggregation of statements in a textbook and grammar as it is traced in the development of an expressed thought. Certainly it is poor teaching that fails to make the duller of pupils realize that the writings of Cicero and Horace are the literary expression of keenly living human minds. But the further removed from our own times and habits an author is, the less we shall simply absorb his message and the more we shall inevitably approach his work in that spirit of psychological analysis which is the essence of philology.

And however barren a certain type of classical philology may find occasion to become, every generation of students has its essential philological attainment to secure. With such sense of the significance of forms of expression as is needful to a cultured mind, every student must be inoculated. By all means let the youth be encouraged to enjoy his Latin books as literature. But this he can do only as he comprehends a fashion of phrase and a mode of thought other than his own; and this comprehension means much more for him than all the

very moderate quantity of literature which he thus comes to know.

The science of language may easily be the best adapted among sciences for teaching to the elementary student the scientific method. Commonly, of course, we think of the 'natural' sciences first in this connection, and of laboratory observation. But the elementary stages of the natural sciences involve chiefly the direct learning of facts; the pupil reads things or is told them or at most observes them under explicit direction. His work has usually little to do with that classifying and balancing and analysis with which the advanced student is concerned and which are typical of the scientific processes. Precisely this kind of mental exercise, however, especially for the beginner, occurs in studying the Latin. It need not be described in detail to anyone who has ever learned faithfully to trace the dove-tailed members of a Latin sentence, waiting with suspended sense for the last fragment which is to make the design a complete and translatable thought, and always with a growing instinct for the mutual relations of inflected words. We could find plenty of mathematical and biological analogies for a complex period. Scientific method has become a name to conjure with, and the observed usefulness of Latin as a preparation for advanced work in the sciences has occasionally even been urged as the best reason for teaching it.

But at this sort of defence of classical study the untainted spirit of humanism has naturally balked. And be the scientific drill what it may, it appears that we must distinguish between the visible motive for the study and the incidental results which may prove no less important. President Wilson's well-known remark that "character is a by-product" might be paralleled with reference to several other ends in education. The healthy student is not going to be thinking constantly as he goes of the discipline he is getting in mental habit. The stated purpose of studying Latin is to be able to read Latin literature, a concrete and definite object. Somewhat a paradox perhaps it is, but the best teaching will probably be that which aims simply at this ability to read and appreciate what the Romans had to say. It is the material of a study to which the student's mind must be directed and it must seem to be, as well as be, worth while.

And so, I should say, reverting to the historical motives for studying Latin, the Latin course which is to contribute to the making of young bachelors of arts ought to include near its end some kind of connected review of the historical significance of that material. After the student's five or six years of Latin reading he should not fail to recognize the greatness of Rome's expression in civilization, nor the efflorescence of Roman influence in the mediae-

val and modern world. Less concerned with the relation of the Latin to older languages than with its relation to those which have grown out of it, he should understand, in other fields also, the sway exercised by the mighty tradition of Rome even through the ages when the Forum was a cattle-pasture and the Colosseum a quarry. Every feature of Rome's transmitted life, in architecture and the other arts as well as in literature and philosophy and law and political ideals, should have its place in his final impression of the subject, which should embrace the suggestions of the excavated Forum and the scattered pavements of Roman highways all over the territories of the empire, of Saint Peter's basilica and the Christianized Pantheon, and of the treasures of the Vatican as well as the impalpable accumulations in the museums of language. Now at length, in addition to all he has got from his Latin that is linguistic and indispensable, he will be in a position to appreciate somewhat the quality of the civilization that is reflected from the focus of the ancient world.

ALLAN P. BALL

COLLEGE OF THE CITY OF NEW YORK

REVIEWS

Essentials of Latin. By Henry Carr Pearson, of the Horace Mann School, New York. New York: American Book Co. (1905). Pp. 320.

The aim of this book, as stated in the preface, is to prepare pupils in a thorough fashion to read Caesar's Gallic war. No great knowledge of English grammar is taken for granted but the syntactical points are carefully and simply explained from an English point of view. All explanations and notes, with the exception of foot notes, are printed in the same size type as the paradigms and sentences, thereby helping the pupil to feel the importance of reading or learning the same. In each lesson, after a paradigm or principle of syntax has been given, attention is called to the important points and questions are asked which direct the attention and still leave the work to be done by the pupil. This is a great saving in time in the recitation, and gives a more definite help than when the book must be constantly explained and elaborated upon by the teacher. The vocabulary is shorter than in most books for beginners, but, as only those words are used that will be needed in reading Caesar, at the end of the year fully as much, if not more, has been gained as if more words had been given.

Nearly every lesson contains review exercises in translating from Latin into English and from English into Latin, making use of the vocabulary and constructions of the preceding lessons. Occasional reading lessons occur in which the story of the first ten chapters of Caesar's campaign against the Helvetians is simply told.

The first seventy lessons contain all the constructions of syntax necessary before beginning to read Caesar. The topics are so grouped that four or five lessons are devoted to one subject before passing on to a new one.

After these preparatory lessons, six lessons are added containing explanations of the use of conditional sentences, wishes, indirect discourse, the impersonal use of verbs, and periphrastic conjugations. These may be taken up while reading Caesar or may be introduced before. They do not depend on any of the preceding lessons and may be taken up in connection with any other lesson or in any order that the teacher may wish.

The selections for reading in the back of the book comprise, first, stories of Roman History from Viri Romae, then the first 20 chapters of Book II of the Gallic war, in simplified form.

In the appendix the tables of declension, conjugation, etc., are given, with the English meanings for the forms of the regular verbs, except in the subjunctive. Then follows a brief synopsis of the Rules of Syntax, summarizing the uses of the different cases, the subjunctive mood, etc.; this synopsis did not appear in the first edition.

Especially worthy of note is the clear and simple manner of presenting the construction of the verb forms. Each tense is explained carefully; then, after the six tenses of the active voice have been given, a summary of their formation is made on page 49. In the case of the imperfect subjunctive it seems to the writer of this review a mistake to explain the form as the present infinitive plus the personal endings.

The whole book, in its simplicity and clearness, is one which the average pupil can readily master, and, after practical experience with this and several others both in beginners' classes and with private pupils, the reviewer feels that it justifies its existence among its numerous rivals by really accomplishing its aim.

HELEN IVES HAIGHT

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Sprechen Sie Lateinisch? Moderne Konversation in Lateinischer Sprache. By Georg Capellanus. Fourth Edition. Leipzig: Koch. Pp. 119. 2 mk.

From those who believe with Michael Finsbury, in Robert Louis Stevenson-Lloyd Osbourne's *The Wrong Box*, that there is "nothing like a little judicious levity", or who would answer *nihil* to Cicero's question in the *Tusculans*, *Quid est dulcius otio litterato?*, this little book, with its interesting, sprightly, and sparkling dialogue, is sure to receive a welcome. Keeping far from the maddening crowd of mechanical and stilted phrases usually found in books of this kind, and holding itself aloof from the vapidty of the Ollendorffian method, it is decidedly

refreshing. By those who are students of language the book will be read with both pleasure and profit. To them it is a matter of no little interest to watch the turning of an expression of modern life into a language of ancient times. To the uninitiated who regard Latin as a dead language it will be startling to see such a language made the vehicle of the expression of phrases so decidedly alive as *Do you wish me to telephone to our friend? (visne amico nostro per filum aëneum voce nuntiem?)*, Give the conductor a couple of cigars! (*da vectuario aliquot stilos tabaci!*), She will be my partner in the first waltz (*illa erit socia mea in prima saltatione Vindobonensi*), or of such as She expects to become a nun, Do you take cream and sugar in your coffee?, I gave him a tip, Give me two hard-boiled eggs, I scarcely recognized him on account of his moustache, Let's play billiards (chess), etc., etc. The English reader cannot but gaze with interest upon the English thought as it appears clad in a Latin or German dress, and a comparison of the three 'dresses' is instructive. Some might object that the Latin is not always Ciceronian. But how can one express in the phraseology of the great Tully thoughts that were never dreamt of in his philosophy! It is remarkable, however, to see how many of the editor's renderings rest upon the solid foundation of classical or post-classical usage. The book, moreover, is not without its practical side, judged from the point of view of the class-room. Here it will be of service in removing from the students' minds their feeling of the strangeness and artificiality of all things Latin and in routing the settled conviction that Latin is adequate for the expression of naught but what is solemn, sedate, sober, or arid and uninteresting. This book can be used to exorcise such evil spirits. It is an effectual remedy for such a malady! With it, too, one can easily extend and enrich the colloquia in the First Latin Book, and use it as a means to enliven a recitation and to vitalize an ancient language.

The book closes by giving the Latin equivalents of some modern cities and countries, and with a collection of curiosities in metrical manipulation, e. g. a verse that is both an hexameter and a pentameter.

EMORY B. LEASE

COLLEGE OF THE CITY OF NEW YORK

A Beginner's Book in Latin. By David Saville Muzzey, Ph. D., of the Ethical Culture School, New York City. New York: Longmans, Green and Co. (1906). Pp. ix + 231.

Teachers are disposed to cherish the belief that they can clothe the stark skeleton of the text-book with the vital beauty of their own thought. If this assertion be true, we shall suffer some jealous pangs in the use of Dr. Muzzey's work, for, like Lane's Grammar, it commits the solecism of being

interesting. What shall the instructor do when the author himself so pleasantly and ingeniously and wittily expounds his doctrine, save point to the pages of this "human document" and say simply, "read, mark, learn, and inwardly digest". As a correspondence course, it would be delightful; but I wonder whether I should have the moral courage to abdicate my right of "making the book interesting", and to allow my pupils to step within the circle of the charm which this familiar and discursive manual displays.

The plan followed is unique. For seventy-three mortal pages—no, not mortal, for that means deadly—but for seventy-three possibly immortal pages the accident is exploited, and that alone; but so nimbly do the unsubstantial forms flit about us that even where the paradigms are thickest we gain an impression of reality, "cava sub imagine formae". Let the critic who denounces this innovation—or resurrection—as altogether bad at least read Dr. Muzzey's Preface, and consider his contention that it is well for the pupil to take a rapid excursion through this part of the subject before settling down to the more leisurely contemplation, "lustrat dum singula", which the later lessons promise and so at one stroke to be delivered from the paralysing thought that an ever retreating horizon marks his goal.

I think there is a place for this book. Personally, I should not want to use it with beginners, and do not feel capable of the *tour de force* which would insure its success; but yet it seems as if there were a niche which it would exactly fill. After the first year's work is ended, this book could be effectively used to clinch and weld the facts already learned. It bristles with the passwords of the craft, the things which must be taught and which most authors—for prudential reasons, perhaps—keep for oral delivery to their own pupils. It is a splendid book for a young teacher to read, for that very reason. Surely there could be no more ideal review of forms than these same seventy-odd pages; enthusiastic, alive with the spirit of the teacher, giving at every turn a new standpoint from which to view an old fact, and so changing the flat picture to a solid by a stereoscopic vision of its details.

Now, Latin as Latin is none too much taught. There is a fatal weakness in the prevalent habit of shifting, as soon as Caesar is begun, from the study of a language to the study of an author. If our pupils are to be convinced of the benefits of studying Latin, they must learn to regard it as an instrument, flexible and precise, not as a hieroglyphic to be deciphered, feebly telling a tale that were much better told otherwise. This they will never do if they are prematurely dazed by the periods of Caesar, while unbraced by the free gymnastic of much actual use of the language for the toil of keeping pace

with a full-powered Latin sentence. This gymnastic is provided by Dr. Muzzey. If our curricula are too stiff to make room for such a book and method in their entirety, many of us will still want to poach freely in the author's preserves; and while he sadly realizes that, in the imperfect state of the copyright laws, there are no royalties on the spoken word, he will also know that he has made his fellow-craftsmen—some of them—a shade less cocksure and, possibly, a shade more useful.

JOHN EDMUND BARS

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ON TEACHING THE READING OF GREEK VERSE

The following thoughts have been suggested by experience in teaching college freshmen. Such students almost invariably have formed the habit of *scanning* verse without *reading* it. They observe carefully the division of lines into feet, but fail to keep the words unbroken. They use the falling inflection at the end of every verse, but seldom at a full stop within a verse, nor do they ever modulate the voice to indicate a question. Each verse is scanned as if it had no connection with the context. We thus get a mechanical recital of the verses with total disregard of the sense. These same students, however, learn readily the correct marking of the scansion, which is the only possible written test of their knowledge of verse structure. Hence, while successful with the college entrance examination, they fail utterly in the result most desired, namely, intelligible reading of verse. Yet instruction should surely have a higher aim than mere success in examinations.

Now, when students show a tendency to scan without reading, their attention should at once be called to the fact and the instructor may forcibly illustrate their error by scanning familiar English verse in the same manner. They must never be allowed to form this deplorable habit, which proves so difficult to overcome. It is better not to scan at all than to do so in this mechanical and unintelligible way. However, students can and should be taught to read Greek poetry in the original, for it has been truly said that the severance of form from content is impossible. The word *scan* in this connection is objectionable, as it leads pupils to believe that *scanning* differs from *reading*. At times when I have requested students to read a selection from Homer in the original, I have been asked in turn whether I wished them to *scan* it.

We must teach our pupils to grasp the sense of the passage as they read, for otherwise, certainly, they do not read. As a means to this end, the portion selected to be read should be one that expresses a complete thought and may, of course, begin or end within a line. It is a mistake to follow the

common practice of calling for a particular line or two, which may be only a fragment of a sentence. Let choice passages be selected for drill and let the members of a class vie with one another and with the instructor in reading them with feeling and expression. It is often well to reverse the normal order and call for the original *after* the translation. In this way the teacher can be sure that the pupil understands the passage and is really prepared to read it in the original. One may read while the others listen without seeing the text. This practice trains the ear and also stimulates the reader to do his best. But doubtless the best discipline can be secured by the recital of selections committed to memory. The fact should be noted that the Homeric epics were composed for recitation and originally the public never read them. Interest may be aroused by reading from Dr. Schliemann's Autobiography, prefixed to his *Ilios*, the account of his impressions upon first hearing Homer recited by the drunken miller.

In conclusion, our aim must be to have students learn to appreciate and enjoy the beauty and grandeur of the old poems in the same way as did the ancients themselves. Perhaps it will be said that such a goal is impossible of attainment; but, at least, this is the ideal that we should ever keep in view. And if we are to meet with any success, it behooves us teachers ourselves first to make sure that we have attained a fair mastery of the verse.

Students taught or allowed to scan in the mechanical way will realize that they are going through a senseless performance chiefly for the sake of an examination; whereas, by the other method, they will be interested to find that they are learning to read classical verse with approximate correctness and gaining a mastery of it that will be of permanent value for the appreciation of all poetry.

COLUMBIA UNIVERSITY

ROSCOE GUERNSEY

The Metropolitan Museum in New York City has recently received its second annual consignment of original works of Greek and Roman art purchased for it in Europe. It consists of 127 objects, of which 11 are marbles, 45 vases, 27 bronzes, 31 terracotta statuettes, and 13 of a miscellaneous character, such as gems, jewelry, etc. These objects were acquired at various places and of various dealers during the past year. They are for the present grouped together in Gallery 8 on the ground floor, but will soon be distributed among the various rooms and cases to which they severally belong. Those who can are urged to examine them now when they can be seen most effectively.

In the Bulletin of the Museum for January Mr. Edward Robinson, Assistant Director of the Museum gives a very full and most interesting

account of the more important objects in the collection. Ten cuts illustrate the number and make it well worth its nominal cost (ten cents). These cuts show the prize pieces of the collection, as follows: an archaic Greek statue of a woman (three views), another archaic Greek statue (front and back), the torso of a boy, a Polykleitan head, a Roman portrait of a man, and, best of all, an exquisite relief of a young horseman, of which, says Mr. Robinson, "one may safely prophesy that it will be regarded as one of the great treasures of the Classical Department".

Several weeks ago there was a violent explosion in the Bourse at Rome. On one side of this building are eleven fluted columns of white marble with Corinthian capitals which belong to an ancient structure, commonly known as a Basilica Neptuni, but apparently rather a Templum Neptuni (see Platner, *Topography and Monuments of Ancient Rome*, 357-358).

On the results of the explosion the New York Sun of January 26 wrote as follows:

The walls and ceiling of the main hall collapsed entirely, and yet the eleven marble columns surmounted by a heavy entablature, originally erected by Agrippa in the year 26 B. C., partially destroyed by fire in A. D. 80, restored by Hadrian, saved from destruction in the lime kiln established within the boundaries of the present Piazza di Pietra in mediaeval times and again restored by the Papal Government, have resisted the explosion so well that not even a small fragment of stone has fallen.

The fallen modern wall has laid bare the ancient Roman construction, still solid as when it was built, and the contrast between the strength of the portion built centuries ago and the weakness of the modern construction affords a significant explanation of the fact that despite time, fires, wars and the hand of man, so much of old Rome is left standing to this very day.

Students of things Greek, especially of Plato and of Greek education, will be interested in the republication in separate form by The Chicago University Press of Richard Lewis Nettleship's essay on *The Theory of Education in the Republic of Plato*. The essay first appeared in *Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History, and Religion*, edited by Evelyn Abbott, and published in 1880. This volume is now difficult to obtain, and so Nettleship's essay has been reprinted in a handsome volume of 144 pages at the suggestion of the Department of Education of the University of Chicago, primarily to meet the needs of the department, which regards the essay as a very valuable contribution to the history of education, but also with the hope that it will be found useful to others as well. (54 cents, postpaid).

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